

**Title: Is Spain Different? Innovation systems in the long-term development of the tourism sector.
The IBEROSTAR case study.**

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Abstract:

Tourism is a highly competitive sector which is characterized by permanent transformation. Therefore, tourism firms depend largely on innovation to adapt themselves and compete, ensuring their survival and competitiveness. Despite research on innovation concludes that tourism firms are in most cases only moderately innovative, there are outstanding exceptions in specific fields and destinies. Spain, which is an unquestionable leader in tourism, constitutes one of them. In fact, Spanish tourism firms have shown a strong innovation capacity. They have improved and diversified their products thus meeting the requirements of a changing demand. This raises the need to properly understand how and why innovation takes place and who is involved in such a process. This paper aims to address these questions through the case study of one of the largest Spanish hospitality firms. The long history of Iberostar Group confirms that family firms and the networks they provide, along with environments that foster competition as was the case of the Spanish tourism industry, are important determinants of innovation particularly in a late-developed country.

“Dialogical relations between technical innovations and organizational innovations at Moët & Chandon's 1948-1970”

The Champagne industry owes its success to being open to the world and its ability to integrate organizational and technical innovations as identified during its ambassadors' trips. Thus, Robert de Vogüé, boss of Moët & Chandon interested himself, after 1945, in new management

techniques developed in the USA. This former resistance fighter took advantage of the strong bonds born during the war between workers and managers to develop in his firm a new organization of human resources, based on profit sharing. This played a key role in the growth of the firm during the « Trente glorieuses ». It promoted, indeed, a transition between general workers and specialized workers, while making the staff aware of their responsibilities and mobilizing them, because of it being collective and thanks to the introduction of joint management. Similarly, it was a revolution in the processing and the flow of information.

This model, created by Moët, shows the existing dialogical relation between technical progress and profit sharing, as if this new organization favours the smooth adoption by the workers of the mechanization. Profit sharing would not be able to develop without a certain technical progress, and in particular the introduction of analytical accounting thanks to IBM machines in 1938.

Crisis and Innovation processes in the tourism industry. State and private business initiatives.

Margarita Dritsas

Innovation as a process is inherent in all economic systems and markets and is related not only with growth, new technology and governance methods but with a host of other factors, forms and agents, tangible and also intangible. The process is accelerated during periods of growth but is equally important after periods of recession and crisis, when new initiatives, new patterns of behavior, different mentalities, needs and incentives arise.

The paper will focus on the history of tourism and will more particularly look at innovative and inventive action both of the private sector and the state at specific periods which were marked by crisis and recession. Examples will be used from Mediterranean countries and more specifically, but not exclusively, from Greece. Two periods will be compared: A. the post-1922 crisis and the aftermath of the 1929-32 global crisis and recession when direct and indirect state intervention was used to promote the nascent sector of tourism, by fostering demand and the supply of services. B. The post-war period (1950's-1960's) will also be examined and compared to assess on the one hand the role of the state in the reconstruction effort, particularly the business incentive policy for tourism development. The introduction of new ideas about leisure and travel or about potential 'products' (e.g. beach tourism, spas, souvenir industry etc.) designed and promoted by the private sector through new ideas about advertising and marketing, as well as special financing policies supported by

new institutions and organisations (Development banks, Social welfare, National Tourism Organisation). Special attention will be also given to education and new curricula for the support of tourism activity.

"For a few dollars more: Film Distribution in an Innovative and Growing Italian Market, 1958-1971"

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Abstract

The decades following the Second World War might be regarded as the golden age of Italian cinema. Directors such as Rossellini, Fellini, Di Sica, Visconti and Leone attracted international acclaim while stars such as Sophia Loren and Marcello Mastroianni achieved success in both Europe and America. Film attendances boomed and cinema provision increased accordingly. At a time when cinema admissions were declining rapidly in countries such as the US and the UK, the Italian market was remarkably buoyant. The Italian industry, both in terms of its expanding audiences and its emerging creative talent, became increasingly important for American film distributors. This paper examines the practices and performance of film distributors in Italy from the late 1950s to the early 1970s by analysing an original dataset of over 6,000 films, which contains detailed information on the screen time allocated to each film and the box-office revenues they generated in sixteen regional centres. It begins by questioning the extent to which the Italian market should be conceived as a coherent national one, and asks whether it could more fruitfully be regarded as a collection of regional markets. Do we find Italian films performing equally well throughout the country, or were regional differences pronounced? Were there notable variations in the popularity of films co-produced with different countries? How popular were American films, and did they appeal more strongly to audiences in specific regions or cities? Finally, the paper explores the strategy and performance of different film distributors. To what extent did US firms handle the distribution of Italian pictures, and to what effect? Were Italian film producers typically better served by American distributors or Italian ones? Again, do we see regional variations in the market shares achieved by different distribution companies?

